

NORTHERN JUNKET



VOL. 8

NO. 10

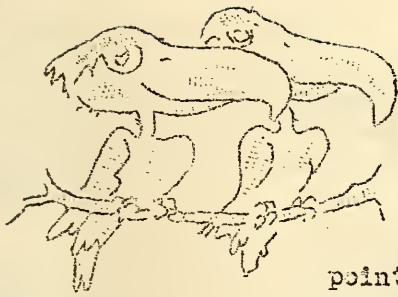
25¢

INDEX

| Article | Page |
|--|------|
| Take It Or Leave It - - - - - | 1 |
| Coals to Newcastle - - - - - | 2 |
| Scottish Dance Music - - - - - | 13 |
| Poem For Square Dancers - - - - - | 23 |
| Calling Tips - - - - - | 24 |
| News In the Spotlight - - - - - | 27 |
| Tri-State Festival | 27 |
| Seminars On American Culture - - - | 28 |
| Durham Reelers Folk Concert - - - | 29 |
| N.E. Festival & Workshop - - - | 30 |
| Square Dance - Wedding Bells are Breaking Up - | 32 |
| Contra Dance - Devil's Dream - - - - | 33 |
| Folk Dance - Meitschi Putz Di - - - - | 34 |
| Folk Song - C'est l'avirons - - - - | 37 |
| Folk Dancers Bird Book - - - - - | 39 |
| It's Fun To Hunt - - - - - | 41 |
| Painless Folklore - - - - - | 44 |
| Country Food - - - - - | 49 |
| Helpful Hints - - - - - | 51 |

0000000000000000
0000000000000000

March 11-12, a Balkan-Slavic Workshop with Dick Crum at Browne & Nichols Gym. Cambridge, Mass. Also at same gym on April 8-9, a Hungarian Workshop with Andor Czompo. Both events sponsored by the Taylors, and more detailed information may be obtained from them at 62 Fottler Ave Lexington, Mass. 02173.



TAKE IT OR
LEAVE IT

For the better part of two years the square dance world has been in a dither over "drop outs". Fingers have been pointed. Names have been called.

Many panaceas have been offered to cure the situation. Nobody can deny the large number of "drop outs". Nobody can deny that there are too many of them. Many of the "cure-alls" have merit. Some are wishful meanderings of a sick mind. It is not a time to panic. It is time for some calm thinking.

Square dancing appeals to people who are co-operative minded; to people who prefer to help others; to people willing to adapt their actions to others for the common good. They are not "show-offs" who are dancing for their own amazement. Not everyone is made that way. There are malcontents in all walks of life; in every kind of recreation. I submit that the majority of "drop outs" are in this category. I am not speaking of the ones who leave because of sickness or who take time out to raise a family. You know the type I really mean. The world is full of them. It always has been; it always will be. Square dancing has other things to worry about instead of losing sleep over the "misfits". We are better off without them. We might better become involved in keeping square dancing interesting and at a comfortable speed. With improving the music used for dancing it. These two ideas alone, will keep us busy for many years to come. Too many of us are trying to please all the people all of the time. Obviously, that is impossible. Let's stop pointing fingers and name calling and get down to something worthwhile.

Sincerely

Ralph



COALS TO NEWCASTLE

by RALPH PAGE

Taking New England contra dances to England seemed at first a case of 'taking coals to Newcastle'. To carry the analogy further, my first teaching engagement over there actually was in Newcastle.

Before leaving I carefully read all of the Community Dance Manuals published by the English Folk Dance and Song Society. In the six Manuals that I have there are thirty-three longways dances that are familiar to New England dancers. It seemed scarcely logical that I had been invited solely for the purpose of teaching any of these dances. So I made up a program that included many of the 'contemporary' contras, as well as a good sampling of older ones. I divided the program into: 'Contemporary Contras'; 'Traditional Contras'; 'Manuscript Contras'; and 'New England-type Squares'.

Of the first mentioned section I taught: "Dud's Reel, The Nova Scotian, Criss Cross, Broken Sixpence, St. Lawrence Jig, Maple Leaf Jig, Malden Reel, Needham Reel, The Tourist, Ashuelot Hornpipe, Cocheco Hornpipe

and The Witches' Brew'.

Of the second section: "Lady Walpole's Reel, Morning Star, Money Musk, Sackets Harbor, Portland Fancy - in lines), Elegance and Simplicity, and Christmas Horn pipe".

Of the third: "British Sorrow, The Boston March, Ways of the World, Banks of the Doe, Haymakers' Jig, a Kitchen Junket Contra, Opera Reel, and Constitution Hornpipe".

Of the squares: " Crooked Stovepipe, Left Hand Lady Under, Canadian Sett, Nellie Gray, Haldway Round, Sallie St. Andre, Grand Square (N.H. Version), Montreal Breakthrough, Whirligig and Cheat, Swing Two Ladies, Length of the Hall, Antigonish Square, Donal Abhu, Polka On A Banjo, Pretoria, The Rout, Maple Sugar Gal, Lady Round Two Gent Cuts Through with a followup, Four Figures of Lancers, My Little Girl and Forward Five". It seems unnecessary to say but it probably better be said: I did NOT teach ALL of the named squares and contras at every engagement!



All the Friday and Saturday night dances were open to the public. Anyone with the necessary number of shillings for admission was welcomed. Better yet, members of the Centres went out of their way to make strangers

feel welcome. With this kind of a party there was, naturally, a wide variance of dancing skills. There was no variance in enthusiasm though, and each weekend was exactly like the ones we used to have in New England before we got ourselves organized into closed clubs. It was a great renewal of faith on my part and I had the time of my life.

They were true community dances. In most places at least fifty percent of the attendance were from nearby country towns. All of the Society's Centres that I came in contact with are doing an excellent job keeping alive the traditional dances of their particular area. This would be a good place to quote a sentence by Douglas Kennedy in the introduction to "Community Dances Manual # 6": "The essence of community dancing lies in its immediate application to the 'layman' who can instantly find an open door to the delights of dancing and to the rich rewards of combining in neighbourly action. The success of this depends directly on an utter simplicity of form. Any degree of complication tends to make the dancer stop and think. Then spontaneity and any flickers of a new aliveness are quenched. This is not to suggest that one must be a mcrn to enjoy 'squares' but rather that the intelligent dancer should learn to develop and use his intuitive sense of movement rather than depend on calculation".



A majority of the weekend parties started at seven thirty and continued until ten-thirty. A few ran from eight til eleven. Mid-week sessions invariably ran from seven-thirty to ten-thirty. Midway of every session all dancing stopped for a fifteen-twenty minute intermission during which tea and coffee and biscuits were served. Many of the smaller groups held raffles at this time. Lucky winners went home with a box of chocolates



or something similar. At Orpington, a real big raffle dispensed a dozen real fine prizes, giving rise to the party director saying "It costs only a couple of shillings to get in, but they better have their five bob ready for the raffle."

Each party began with a circle mixer. This was to give the dancers a chance to get accustomed to my voice and for me to note the ability of the group. Then followed the first contra, usually "Dud's Reel". By then a good idea of the mood and dance-ability of the crowd was displayed. Two progressively more difficult contras came next. Not always the same ones, but such as "The Nova Scotian" and "The Malden Reel". A set of New England-type squares, perhaps "Halfway Round", "Swing Two Ladies" and "Crooked Stovepipe", then "Portland Fancy" in lines of two couples facing two couples up and down the hall. Then the intermission.

The second segment consisted of "British Sorrow" (in nearly all places), "The Boston March" and perhaps "Sackets Harbor". In many places the evening closed with the local variation of "Circassian Circle".

Workshops, of course, were exactly that. Opening with a few minutes of basic figures done to the proper number of counts and measures of music. Then on to such dances as "St. Lawrence Jig, The Boston March (first as a triple minor, then after the figures had been fairly well mastered, as a duple minor), "Ways of the World" and such squares as "Canadian Sett, Grand Square (New Hampshire version), Maple Sugar Gal" and, maybe, a few figures of Lancers.

At a three-session workshop at Cecil Sharp House we did all of the above plus, "Banks of the Dee, Needham Rool, Cochocho Hornpipe, Money Musk, Constitution Hornpipe, Elegance and Simplicity and Christmas Hornpipe", and the squares, "Antigonish, Lady Round Two and Gent Cuts Through" with a followup.

The best attended workshop was up in Newark where two bus loads of teen-agers from a nearby school swelled the numbers to over one hundred. All of these young people had had dancing in their school, were polite and courteous and quite good all around dancers. They stayed for the evening party and livened up the adult customers so that it was one of our better evenings.



All over the country we were continually reminded of the similarity in style between English country dancing and New England style dancing. For instance, the figure "right and left" as I saw it danced over and over again was identical to the way it has been danced for generations in New England - no hands! It was true of "Ladies' chain", "Swing", "stars" (with a hand hold instead of a wrist lock). It has been years since seeing such beautiful "balances" as is common in all parts of Great Britain. Before actually using the call in a contra I carefully explained that there were many ways of dancing the step. I doubt if anyone heard me! Never again was the subject brought up. Each "balance" was done in four measures of music. No more. No less. Each person used sort of a combination English "set" and American "step swing". To the right, to the left and repeated. No barnyard "stomp and clomp", just nice balance steps. Beautiful. I called more balance steps than I have for the past fifteen years!



Many of the people seemed surprised to learn that contra dances were still done anywhere in the States. You see, if you mention American dancing to them they think immediately of square dancing. The question was asked in many places and the answer always was the same: when they thought of American dancing they thought of square dancing. It didn't take long to find out though, that they were thinking of the traditional-type squares and not the latest razzle-dazzle of high-level clubs. As a matter of fact, not many were at all interested in any of the latter type of squares. The sole exception - the group of people making up the British Association of American Square Dance Callers. The rest of the folks couldn't care less! They did though, enjoy the kind of squares that we called for them at the parties and work shops.

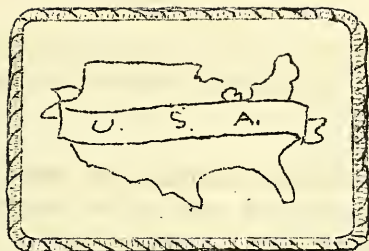
As mentioned earlier, we tried to show them contras that were not in any of the Community Dance Manual Series. The only exception was "Sackets Harbor". Minor difficulty was experienced with it. For some reason, the Society has been teaching it with "turn contra corners" figure turned into elbow reels. This changes the entire feeling of the dance. Probably they will continue dancing it with an elbow reel, though not because they do not know better!

By all odds the favorite contra taught was the "British Sorrow". Will be very much surprised if it is not included in their repertoire of longways from now on. "The Southerners" played a delightful medley of tunes for the dance. Beginning with "Scotland the Brave"

played four or five times, then switching to "There's Whiskey In the Jar" for two or three times, then back to "Scotland the Brave", and finally to another equally delightful tune that I never did hear the name of. What a shame this particular medley has never been recorded. A close second favorite would have to be "The Boston March", especially among the groups closely affiliated with the Society. Among the weekend dancers it seemed to be either "Malden Reel" or "Portland Fancy", danced in lines of two couples facing two couples up and down the hall instead of the circle version. The idea of going "forward and back, forward again and pass through two lines" intrigued them no end. I had the pleasure of calling it at a party at Cecil Sharp House for at least two hundred fifty dancers! Wonderful! They never got to dance with the same two couples twice during the whole dance.



The most advanced group of dancers were encountered at a two-day workshop at Cecil Sharp House. Fifty leaders or callers attended, and here is the program as presented. On Saturday afternoon: "Dad's Reel, Christmas Hornpipe (first as a triple minor, then as a duple minor), Coheco Hornpipe, Constitution Hornpipe, Elegance and Simplicity (first as a triple minor, then as duple minor), British Sorrow, Kitchen Junket contra (improvisation). Sunday a.m. all square session: "Crooked Stovepipe (Once through then everybody called it within their own set!), Swing Two Ladies, New Hampshire version of Grand Square, Lady Round Two Gent Cuts Through, with followup, Antigonish, Maple Sugar Gal, Two figures of Student's Lancers". Sunday afternoon: Brian Fleming-Williams showed a fifteen minute movie of a dance in Dublin, N.H. taken about 1953-53. Interesting and informative since it showed real traditional New England dancing done by country people out for a Saturday night entertainment. A talk on the types of dancing found in America, helped by a large map of the States to better



pinpoint the regions. It was the best thing we've done at a workshop. For the first time we felt that the group grasped the vast size of the United States and why it was possible to have more than one traditional style in the country as a whole. The afternoon's dancing included: "The Boston March (triple, then duple) Banks of the Dee (triple, then duple minor), Needham Reel, Money Musk, Griffith's Fancy". NO difficulty experienced in ANY of the dances named. Read the list over again and see if you can truthfully say that you or your group could do all of them immediately and with no foul-ups.

So many good musicians played for the dances and workshops, that if one starts naming them someone will be omitted. However, since the Southerners already have been cited in glowing terms it is only fair to mention a few others. Remember now, this is not a list of the best musicians in England - only some that I remembered. Colin Ross, Newcastle, is an excellent fiddler. Reads exceptionally well, and besides is quite versatile on the Northumbrian pipes. Mr & Mrs John Brock down in Somerset are two highly capable accordionists. So too, is Tom Woodward of Bromsgrove. Perhaps the most delightful character of all the musicians over there. The Society might do well to record him in a series of traditional folk musicians. The Greensleeves Orchestra who played for the dance in Exeter, have made several recordings for the E.F.D.S.S. and are extremely capable and versatile group. Bill Young, fiddler from Canterbury could play for any orchestra. And there was a nice, folksy orchestra up in Manchester too. They not only played the notes. They played them from the heart as well.

This was especially true of Tom Woodward and the Brocks and Mr and Mrs Larson and their accordionist in Liverpool.

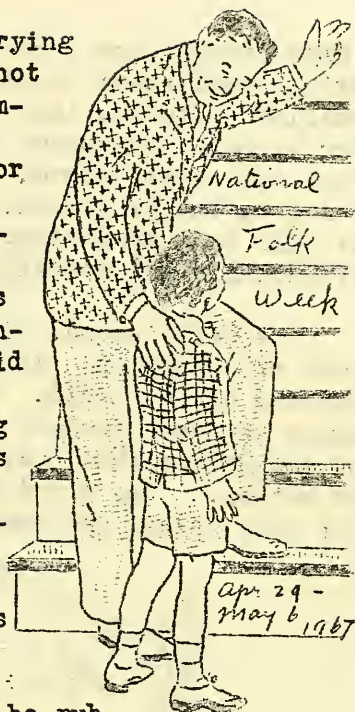
A lot of credit should and must go to the Society for its long-standing policy of encouraging live music for all its functions. Even to the extent of holding classes in the art of playing for dancing. These, in London, are under the leadership of Jean Matthews and Nan Fleming-Williams. These two ladies are more than country fiddlers - "G" fiddlers, they used to be called in this country - they are equally at home and at ease in the realm of concertos and string quartets. Best of all, both have that rare quality of being able to project their musical knowledge to others.

Morris dancing is popular all over England. Not at open parties, but in clubs of devotees called Morris Rings. In several towns the Morris Men gave up a practice night to come to our dance. In Manchester, our host was a member of the Morris team in that city. His name is Dennis Cleary, and he gladly filled me in with information about that type of dancing as we enjoyed an after-dance cup of tea and biscuits.



In closing, mention should be made of a most ambitious event coming up this spring in Great Britain. It is a "National Folk Week", April 29th to May 6th, 1967. What is a "National Folk Week"? In the words of Bill Rutter, Director of the event, it is "an opportunity of coming into contact with a vast store of things to do as an alternative to canned and passive entertainment. The joy of a living tradition is that it does not get

out of date. The E.F.D.S.S. is trying to promote activities which are not too specialised and which will immediately draw a response from a great number of people. Except for small areas, the dance world has lost its sense of urgency. To instill into dance some of the excitement found in folk song clubs we are encouraging District organizations to run "Ceilighs". We did not know what else to call them. It does not really matter so long as our clubs are running evenings up and down the country throughout National Folk Week which comprise of as many facets of our repertoire as possible - song, social dance, rapper, long swords morris, mummers, etc.

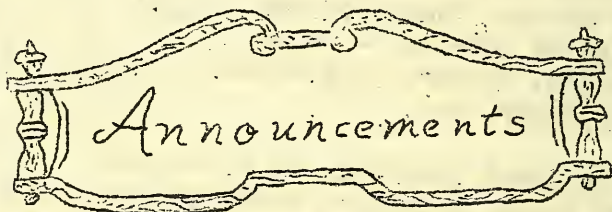


"A national programme is to be published of which we hope to sell 250,000 copies - ten per club member. This will guide our friends and public to the many hundreds of events which are being arranged. By far the greatest number will be Ceilidhs to which you may invite anyone - from your maiden aunt to your shop steward!"

Hugh Rippon, Public Relations Officer, writes about the event like this: "It is the biggest talking point throughout the Society at the moment and quite rightly so. There will be about 800 events during the Week and this is quite some achievement. Some of the benefits arising out of the Week are already beginning to show: people are making many new and useful contacts with local organizations, industry and commerce that they would never have dreamed possible before; they are breaking new ground with their local press; they are finding out far more about budgeting for and arranging

large events; new faces and ideas are appearing on District Committees; people are finding out far more about smaller details, like printing posters and leaflets. Our overall "know-how" will be far greater after the Week than ever before.. It is bound to be an expensive venture, but if we make good use of our new knowledge, it will be a tremendous investment for our future, both financially and morally."

It will indeed. If successful it will have an impact of great and far-reaching importance on the folk dancers of the world. We suspect that the English Folk Dance and Song Society is on the verge of an explosion of enthusiasm that might well see its numbers tripled or better. The event is going to be watched carefully all over Europe and America.



The Country Dance Society of America, Boston Centre, - hold weekly "Drop-in Evenings" each Thursday night at the Society's headquarters 3 Joy St. Boston, Mass. Contra and square dancing to New England callers. Why not "Drop-in" on them some Thursday night? You'll be glad you did!

Pinewoods Dance Weekend, June 23-25, 1967, at Long Pond Plymouth, Mass. Squares, Contras, English Country, Morris & Sword. Details from Louise Winston, 2 St. John Street, Jamaica Plain, Mass.

Write to Folk-Legacy Records, Inc. for their new catalog of quality folk music recordings. This new company is doing some outstanding recordings of true folk songs by traditional artists. Address them at Huntington, Vt.

000000000000



SCOTTISH DANCE MUSIC

by HUGH THURSTON

- continued from last issue -

Hornpipes

Let us clear one red herring out of the way first: there is an old English tune called "hornpipe" in a slow and subtle triple rhythm: Handel and Purcell both wrote hornpipes; and there are several well-known 17th century country dances to such tunes. "Hole In the Wall" is one, and the hauntingly beautiful "Orleans Baffled" is another. But, they have nothing to do with the hornpipes we are talking about, which are in duple rhythm (very square-cut and unsubtle), are later in date, and are known all over the British Isles. Our example (5) is a very typical hornpipe. We already had a look at the final ♪♪♪

when we were discussing reels. In fact, we might say that the the hornpipe has a steady quarter-note rhythm.

and so goes at exactly half the speed of a reel. If we compare the hornpipe (5) with the reel (2), we see that the quarter-notes in (5) that correspond to the eighth-notes in (2). They carry the main rhythm. The eighth-notes in (5) and the sixteenth-notes in (2) are decorations. You will notice that there are far more eighth-notes in (5) than sixteenth-notes in (2), and there is a good reason for this - sixteenth-notes are none too easy to play at this speed. In fact, there are many reels with no sixteenth-notes, whereas all hornpipes have a fair number of eighth-notes.

One effect of this is that reels and hornpipes tend to look alike on the printed page - mostly eighth-notes, with a few quarters. However, one can usually hear which notes are carrying the rhythm. And in any case the last bar will show the difference, as we explained under "reels". However, there are two tunes for which a mere glance at the last bar is not enough: namely "Speed the Plough" and "De'il Among the Tailors". We give one version of the first as example (11).

+ "Speed the Plough"

12 + Last measure of same

If you look only at the last measure you might be tempted to say "Three quarter-notes:- therefore a hornpipe", even though there are far more eighth-notes in the tune as a whole than one would expect a hornpipe to have, and the tune certainly has the feel of a reel when played. However, the last three quarter-notes do not quite sound like a hornpipe ending. The reason is that the final three quarter-notes of a hornpipe are always notes of the tonic chord (usually, in fact, mi doh doh if in the major mode, and the corresponding pattern if in another mode), whereas in "Speed the Plough" the first two quarters are from the dominant chord. In other words, the underlying harmony of the last measure of "Speed the Plough" is first half dominant, second half tonic; whereas a hornpipe would be all tonic. In fact, "Speed the Plough" is a reel and does obey the general rule that reels go at twice the speed of hornpipes, but in this particular version the lengths of the notes alone do not show it: we have to refer to the harmony to see the full picture. Another, equally common, version of "Speed the Plough", ends as in example (12), and here the notes do show the tune to be a reel. The same applies to "De'il Among the Tailors" except that for this tune the version ending in three quarter notes is much more common than the other.



A number of Scottish dance tunes are called "Scotch measures" (or "Scots" measures or, nowadays "Scottish measures") and these have exactly the same characteristics as hornpipes. In fact, "Scotch measure" seems to be simply another term for "hornpipe" in Scotland (it

is not used in other parts of Britain).

Some favorite hornpipes are:

| | |
|--------------------------------|-----------------------|
| The Flowers of Edinburgh | Soldier's Joy |
| The East Neuk of Fife | Princess Royal * |
| Staten Island | The White Cockade |
| Circassian Circle | Roxburgh Castle |
| Bottom of the Punch Bowl | Jacky Tar |
| The Earl of Errol | Lady Mary Hay's Scots |
| Durham Ranger * (Duran Ranger) | Measure |

Tunes starred are popular also in England and are probably of English origin. "Soldier's Joy" is popular everywhere, even as far away as Sweden and Finland.

Clogs.

Just as a reel can be played more slowly, so can a hornpipe. And a slow hornpipe, just like a strathspey reel, has plenty of dotted rhythm, though it does not have any "Scotch snap". In Scotland slow hornpipes were used mainly for clog dancing - alas, almost died out now, though a generation ago it was very popular in the mining villages in Fife, and elsewhere.

13 $\text{♩} = 96$ COLLOSSEUM Hornpipe

These slow hornpipe tunes are known all over the British Isles, and are usually simply called hornpipes (only in Scotland and in New England are they called clogs - several are to be found in "Cole's 1001 Fiddle Tunes", a book well-known to contra dance musicians) and indeed the most typical Irish hornpipes, like "Londonderry Hornpipe, Boys of Blue Hill", etc. and the best known English hornpipes like "Liverpool Hornpipe" are of this type.

These hornpipes show some very definite melodic characteristics, besides the rhythmic ones we have been discussing. One which is as noticeable to the eye as to the ear is the tendency to weave patterns on one chord. For instance, in the second part of "The Colosseum" - (example (13)) all eight notes in the first measure are on the tonic chord; in the next measure, all eight are on the supertonic (and form the same pattern, one note higher). Measures 3, 5, 6 and 8 are also each on one chord. When the notes of a chord are restricted in compass, the result is naturally very often a succession of thirds and fifths (as in measures 1, 2, 3, 5, 6 of the second part of example (13)), and this configuration is also fairly common in fast hornpipes and reels. But clogs sometimes go to the extreme: Measure 1 of "The Liverpool Hornpipe" (example (14)) contains two complete runs up a chord. This is extremely rare in reels, and might be regarded, in fact, as characteristic of the clog.



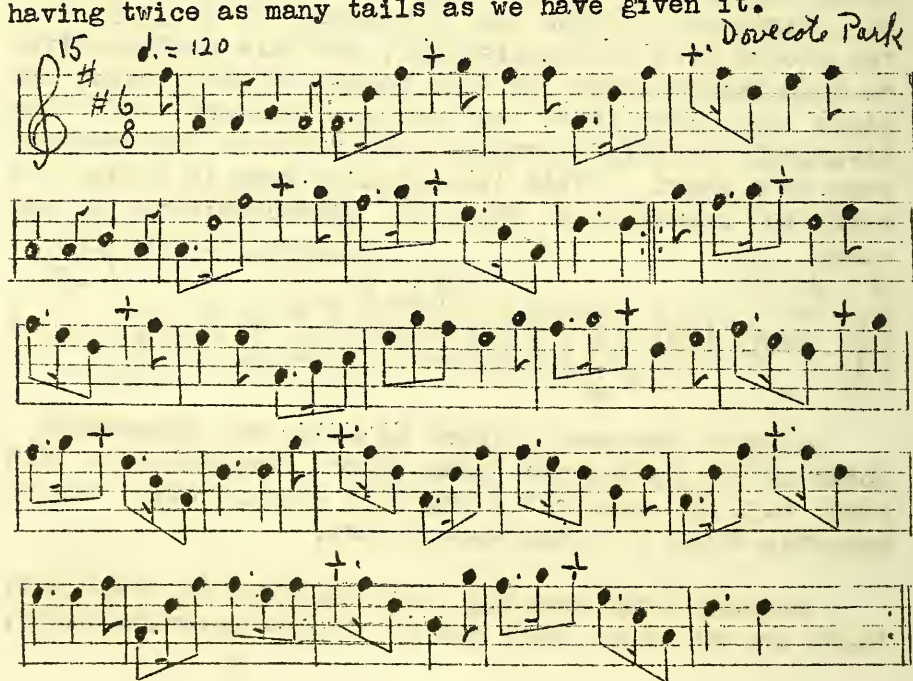
Another frequent figure is a run up successive notes of the scale, and even more frequent is a run down: e.g. in measures 3 and 7 of example (13), and in measures 4 and 7 in the second part.

Because clog dancing has died out in Scotland, there are no tunes that can be called favorite clogs,

but all the ones we have mentioned, together with "Harvest Home" and "The Royal Belfast" hornpipes are common in collections of Scottish dance music of around 1900.

Quicksteps.

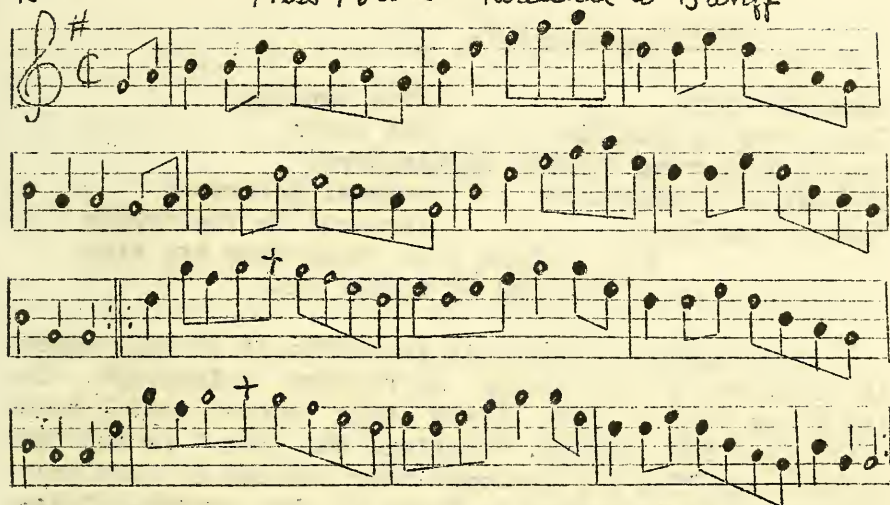
Quicksteps are not primarily dances; they are marches. But, of course, a march has all the underlying rhythm and structure of a dance tune, and many quicksteps, played at dance tempo, have become favorite dance tunes. Quicksteps come in two rhythms - the pure duple, usually written in $2/4$ time (example (9) is one and the triple/duple, usually written in $6/8$ time. A good example of the second type of quickstep is "Dovecote Park". (Usually, by the way, pronounced "DOO-cot Park") which we give as example (15); and we give a second example of the pure duple, namely "Miss Forbes' Farewell to Banff" as example (16). We write it in $4/4$ because this is how it is usually written in collections of dance music (in a collection of marches, however, it would always be written in $2/4$, as every note having twice as many tails as we have given it.



16 ♩ = 240

19

Miss Forbes' Farewell to Banff



Comparison of (16) with (5) shows that rhythmically the quickstep and the hornpipe are quite similar. Each is in a steady quarter-note rhythm, with three quarter-notes on the tonic chord at the end of the phrase (i.e. on measures 8 and 16). In both (16) and the second part of (5) there are also three quarter-notes on the dominant chord on measure 4. If we regard the tonic quarters as a period at the end of a sentence, then the dominant quarters are a comma in the middle. However, it is rather exceptional to find this in hornpipes, whereas in quicksteps it is very common indeed. Melodically, quicksteps are very individual, and anyone who plays over the quicksteps listed below will soon find that he can recognize a quickstep when he hears one (and perhaps even compose one if asked) even if he cannot describe their characteristic individuality in words.

pure duple 2/4 Favorite Quicksteps are:

Barren Rocks of Aden

Dornoch Links

Killicrankie

93rd's Farewell to Gibraltar

Earl of Mansfield's March

Inverness Gathering

Australian Ladies

Scotland the Brave

Burning Sands of Egypt

74th Highlander's Quickstep

Triple-duple 6/8

| | |
|---------------------------------------|--------------------------------------|
| Dovecote Park | Blue Bonnets |
| Come Under My Plaidie | Hot Punch |
| Atholl Gathering (Athole Highlanders) | |
| Glendaruel Highlanders | Colonel Robertson |
| Cock of the North | Farewell to the Creeks |
| | The Lowland Lads Think They Are Fine |
| | Pibroch of Donald Dhu |

As a matter of fact, it is difficult to know where to stop, there are so many attractive quicksteps. In the above list I have given only tunes that I have heard used for dancing. "Scotland the Brave" is the usual tune for "The Gay Gordons" when danced in Scotland; in England it is danced to "Cock of the North". "Colonel Robertson" is the tune for an American folk dance "The Roberts" (sometimes incorrectly described as Scottish). "The Burning Sands of Egypt" was collected in the Hebrides as a chanter tune (i.e. played on the chanter of the bagpipes, without the bag and the drones) by Marjorie Kennedy-Fraser. Her colleague Kenneth MacLeod set words to it and turned it into a song: "The Road to the Isles".

17 $\text{♩} = 120$

The Jig of Slups



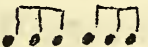
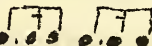
Jigs.

Jigs and reels have much in common: the same tempo, the same phrasing, the same fast even flow of notes of the same length. The difference is that jigs are not in pure duple rhythm but in triple/duple rhythm: their notes group in threes (or sixes) rather than in fours (or eights). We give, as a very typical jig "The Jig of Slurs", example (17)

In Ireland, reels and jigs are equally common, and any large collection of Irish dance tunes will contain scores of each (for example, the O'Neill collection contains 415 jigs and 380 reels). But Scottish jigs are much rarer. Big collections like Gow's, with several hundred reels, may contain only a dozen or so jigs, and one famous collection - Serenne's - has no jigs at all. Every piper knows dozens of reels; not every piper knows any jigs.



Because of the fast even flow, a jig, when written in $6/8$, as it usually is, nearly always has six eighth-notes in each measure. That is to say, its underlying rhythm is

(1)  (or, for pipe tunes, 

This singles it out from most triple/duple tunes (that is to say, most tunes written in $6/8$ time) in which the underlying rhythm is

(2) 

To check this, look through almost any collection of music you like, from Mozart's sonatas to Greek folk dances, and you'll see the rhythm (2) quite easily.

In other words, rhythm (2) is a common, non-characteristic rhythm; rhythm (1) is uncommon and is one of the characteristics of the jig. (It is also characteristic of the Tarantella, and of a type of Bulgarian tune used for Cestoto and other sop dances. However, the Bulgarian tunes are so fast that only two pulses per measure, not six, are really felt, and the best way of writing them is in 2/4 with underlying rhythm using triplets).

Well known Scottish jigs include:

Brae Riach
Cork Hill
Jig of Slurs
Kinloch of Kinloch

The Shaggy Grey Buck
Over the Water
Teviot Brig
The Goby

The "Goby" is known equally well in Ireland, and may belong to either country. In addition, modern Scottish bands play - and modern Scottish collections contain - some Irish Jigs.

NEWS

The Philadelphia, Pa. Folk Dance Center has moved into new headquarters situated at 3808 No. Broad St. Philadelphia.

Plan to attend the New England Square Dance Convention, in Pittsfield, Mass. April 28-29, 1967.

The 16th NATIONAL SQUARE DANCE CONVENTION this year is in Philadelphia, Penna. June 29 - July 1, 1967, at the Philadelphia Civic Center.

The Central New York Square Dance Association is sponsoring the 5th Annual Mohawk Valley "SPRING SWING" Festival, Saturday, April 22, 1967. 12 noon to 12 midnight at the Mohawk Valley Community College, Utica, N.Y.

(((()))

POEM FOR SQUARE DANCERS

Ever hear a member say, they ought
to run the group this way?
Ever wonder who is they; who get
the brunt the live long day?



They are the ones some call a clique;
They plan the work so things will tick,
Prepare the program, open the door,
they handle every needed chore,
They place the flag and meeting stuff.
keep everything right up to snuff.



They line up speakers, pictures too;
and people who will work for you!
They do the leg work; write the mail;
attend the meetings without fail.



To ways and means they must attend;
committee meetings without end,
An evening they could spend at home
on group business they must roam.



They raise the money, bank it too; pay
the bills when they are due,
They phone new members, shake their
hand, make them feel at home and
They must manage all the work;
sure will catch it if they shirk.



They donate freely, your duties end?
or do a helping hand you lend?
As true as God can make a tree, you
ought to change the "they" to "we".

Unknown



The chief difference between good and bad teaching is advance preparation. There is the caller who knows that he is a good deal smarter than his dancers, because whenever he teaches a new movement, it takes him only a few minutes to figure out how it works, and gather up a few figures which include it; but it takes the dancers an hour to learn it. Then there is the caller who knows that his dancers are smarter than he is; he has to spend an hour or more studying a new movement and planning his presentation, and then his dancers learn it in two minutes! Question: Which caller has the best dancers, and the happiest dancers...and which caller are you?

Let's discuss a few things that can be done, if you are not already doing them, to help make teaching not only thorough, but fast, painless, and fun. First, the homework. Obviously, a complete analysis is necessary, and it should, for any movement we teach, cover at least the points which follow.

From what setups (waves, lines, etc.) can it be danced? And, which setup is the simplest for the first presentation?

From what positions (standard, $\frac{1}{2}$ -sashayed, etc.) can it be danced?

Is it a 2-person movement (trade), a 2-couple movement (right & left thru), or a 4-couple movement (allemande thar)?

After execution of the movement, exactly where will each dancer be, with respect to his starting position? More to follow this - it is important.

Do you know what the pre-requisites are for this movement, and are your dancers familiar with them? It can take 30 minutes to teach right & left thru, but if your dancers know "pass thru" and "courtesy turn" it takes only 30 seconds to put them together.

Now, what figures will you use? When dancers are mastering something new, and trying to become comfortable while dancing it, they want to concentrate only on the new thing they are learning. Your first figures using the new movement **MUST BE AS SHORT AND SIMPLE AS YOU CAN MAKE THEM**, with easy get-ins and get-outs.

The absolutely saddest words that a caller can say are, "Well, square 'em back up and we'll try it again!!". Every time you say that, it's a black mark against you in your dancers' minds. This may help: If it is possible for the new movement to be done by only 2 couples, plan to dance it the first few times with 2 working and 2 watching. Why? If you get the whole floor through it the first time, you've got it made. And with only 4, instead of 8 people in each set who can mess the thing up, your chances are twice as good. And, the shorter the get-out, and the sooner the next left allemande comes - the better.

Here is something else to keep in mind: a caller who conveys the impression that here is something that has to be learned, if it takes all night, may teach thoroughly, but he is not adding anything to his dancers' enjoyment. On the other hand, a caller who lets his dancers know that the new movement is fun, that it is interesting, and that it is really quite easy to

learn, has won half his battle before he starts teaching it.



Now, the actual presentation at the dance; the warm-up period is over, you have let the dancers know that there is going to be something new and interesting coming right up; you have danced the floor into the set-up from which they are going to do the new movement for the first time, and you cut the music. The moment of truth is here!

Let's consider the dancer's feelings now. He does not want to be the one who louses up the set. If he does, he probably won't like the new movement - or you either! He will be more relaxed and confident if before he makes a move, you answer the two questions uppermost in his mind. First: when I've finished this thing where am I supposed to be; which way will I be facing; and if I'm supposed to be dancing somebody, tell me who? Because, if he knows where he is supposed to end up, he will be there, and even if he blows the new figure he still won't louse up the set - and that's important to him. Second: when I know where I'm supposed to go, then tell me how to get there!

So, before anybody moves, explain the ending position. Watch their faces. If they don't understand, explain it again. Repeat, to be sure. Then explain, step by step and hand by hand, how to get there. You can tell when they understand; only then do you move them through for the first time. If you haven't lost a square, when the music comes back up and they get that next left allemande, you've got a bunch of happy dan-

THE THISTLE

A Magazine For Scottish Dancers

Descriptions - Background - History

Times And Places for Dancing In Canada

Six Copies Per Year, \$1.25

3515 Fraser St. Vancouver 10, B.C.

=====

The Canadian Folk Dance Record Service carries a full line of NEW SCOTTISH RECORDS. Write for their list - 605 King St., West, Toronto 2B, Ontario, Canada

=====

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project I am working on. ALSO, any old-time music, for violin or full orchestra. Dance music only, please. Send to:

Ralph Page, 117 Washington St. Keene, N.H.

=====

Conny Taylor, 62 Fittler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information call him at VO 2 - 7144

=====

MAINE FOLK DANCE CAMPS

MARY ANN & MICHAEL HERMAN - Directors

Held at PIONEER LODGE

Bridgton, Maine

June 17 - 23 Session A

June 24 - 30 Session B

July 1 - 7 Session C

August 13 - 18 Session D

August 19 - 25 Session E

Aug. 26 - Sept 1 F

Special Labor Day Weekend - Sept 1 - 4

STAFF

Mary Ann Herman - all sessions

Sessions A, B & C

Dick Crum - Balkan Dances

Jane Farwell - German Dances & Play Party

Ralph Page - Contrasts & Squares

Sessions D, E & F

Ralph Page - Contrasts, squares & Lancers

Nelda Drury - Mexican Dances

For detailed information write to Folk Dance House
108 West 16th St.
New York, N.Y.

Crafts at all sessions with Mary Frances Bunning

23rd annual

NEW ENGLAND FOLK FESTIVAL

1967

dance programs by authentic ethnic groups



Natick High School

Natick, Massachusetts

APRIL

21

Friday

22

Saturday

23

Sunday

Schedule of Events:

Friday Evening

Doors open 6:30 pm
General dancing 7:30
Program 8:30

Saturday Afternoon

Doors open 12 noon
General dancing 12:30 pm
Program 2:00

Saturday Evening

Doors open 5:30 pm
General dancing 6:30
Program 8:00

FOLK-DANCE PROGRAMS:

Friday and Saturday 8:00 pm

ETHNIC GROUPS EXHIBITIONS
DANCING for ALL
squares and contras
ethnic folk dances
New England's best Callers
and Leaders
Festival orchestra

Saturday afternoon 2:00 pm

CHILDREN'S ETHNIC DANCES
DANCING for ALL
New England's best CALLERS,
best LEADERS
(also ADULT square dancing in a
SEPARATE HALL)

FOODS

*

NATIONALITY FOOD BOOTHS to be
open from:

6:30 pm FRIDAY
12 noon SATURDAY
6:00 pm SATURDAY

CRAFTS * EXHIBITS

CRAFTSMEN at work
Nationality EXHIBITS,
booths and tables

NEW THIS YEAR Saturday morning 10 - 12:30 demonstrations by
Young Peoples' Folk Dance Clubs and Classes

Admittance per Session

(3 Sessions - \$300)

Adults \$125

(wear soft-soled shoes or sneakers dancing)

Children \$.75

Workshop for Members - Sunday

Sessions: 130 pm and 700 pm
Annual Meeting 5 pm - Supper 6 pm

WORKSHOP LEADERS -

Ada DZIEWANOWSKI Polish dances
Floyd WOODHULL American squares

MEMBERSHIP \$100 • COME and JOIN US • 1967 FESTIVAL WORKSHOP \$1.00

AUTOS * RT. 135 to POND ST., NATICK to OAKLAND ST.

BUS * RIVERSIDE to WOODLAWN ; B&W to OAKLAND ST., NATICK

HOUSING and HOSPITALITY * write to Mr. & Mrs. CHRISTOS STERGIS, 10 Country Corners Rd., Wayland

for further information write to

the New England Folk Festival Association, Inc., 3 Joy Street, Boston

SPRING FOLK DANCE WEEKEND

May 5, 6 & 7 - 1967

at EAST HILL FARM, Troy, N.H.

Dance with - Dick Crum - Balkan Dances

Germain & Louise Hebert - French
Dances

Conny Taylor - General Folk Dances

Ralph Page - Contrás, squares, Lancers

Write Ralph Page, 117 Washington St. Keene, N.H. for
detailed information

PITTSBURGH FOLK FESTIVAL

June 9, 10 & 11

Exhibitions, nationality foods, informal dancing at
the Civic Arena

SPECIAL WORKSHOP SESSIONS, Saturday morning & afternoon
& Sunday afternoon with: DICK CRUM, MICHAEL HERMAN, the
TAYLORS, ANDOR CZOMPO, JERRY HELT & RALPH PAGE.

DO YOU HAVE?

Musical Mixer Fun - \$1.00

by Ray Olson

Swing Below - \$1.50

by Ed Moody - A Book On The Contra Dance

Dancing Back the Clock - \$1.50

directions for 34 Old Time English Round Dances

Let's Create Old Tyme Square Dancing - \$2.50

by Ralph Sweet - A MUSE book for serious callers

New Hampshire Camp Notebook - \$1.00

200 dances, square, contra, folk - songs - recipes

New Hampshire Camp Fare - \$1.50

by Ada Page - favorite recipes at N.H. camps

Country Kitchen - \$1.75

favorite recipes of Monadnock Region of N.H.

COMPLETE YOUR FILE OF NORTHERN JUNKET!

We have many of the back issues @ .50¢ each

Order Any Of The Above Material From:

Ralph Page, 117 Washington St. Keene, N.H. 03431

cers, with a real feeling of achievement. They like the figure, and they think you are great. And you are. You are doing your job.



TRI-STATE DANCE FESTIVAL AT FORT WAYNE, INDIANA
September 29 - 30, 1967

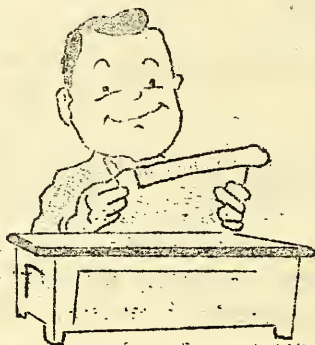
Northeastern Indiana Square Dance Clubs and Callers as well as Callers and Clubs along Ohio and Michigan borders are joining forces to stage a Tri-State Square Dance Festival in Fort Wayne's double-deck Coliseum, Friday night and Saturday afternoon and evening, September 29-30, 1967.

Harold Zeis, Fort Wayne Mayor and Honorary Chairman, has proclaimed the last week in September as Square Dance Week in Fort Wayne and dances will be held throughout the city each evening. A special parade is being planned to be climaxed with a Trail In Dance on Fort Wayne's famous "Landing" on Thursday. The Landing is a section of the city's downtown being restored to its original decor of the early canal days.

Five Thousand (5,000) dancers are expected to test the Coliseum floors over the week end of September 29th and 30th. Some of the country's finest callers will be on hand along with exhibitions of precision and professional dance teams. Panels, sessions, workshops, after parties, city tours, Round dances, Teen dances, in fact everything that goes to make a Convention is in the planning with plus benefits for all participants.

Plan now to attend. Follow the crowd to Fort Wayne, Indiana. Dancers save \$4.00 per couple by making reser-

various now. If your club or caller does not have blanks, write to: TRI-STATE S/D FESTIVAL, 310 Central Building, Fort Wayne, Indiana, 46802.



SEMINARS ON AMERICAN CULTURE

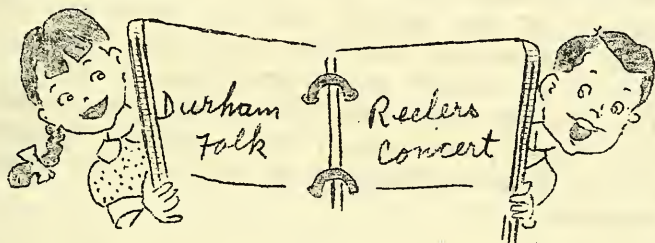
Cooperstown, N.Y. - The 20th Annual Seminars on American Culture, offered by the New York State Historical Association, will be presented during the first two weeks in July 1967, July 2-8 and 9-15. There will be three morning courses and three afternoon courses each week, open to all American enthusiasts at a reasonable cost.

The 1967 curriculum will include courses on architecture, oral history, ideas and objects in American culture, decorative arts, primitive folk technology, evolution of the American horse-drawn vehicle, Utopian visions, and New York history. The faculty, chosen for its ability to translate its scholarship in exciting terms, will include, beside members of the Association staff, Gould Colman, Director of the Cornell University Program in Oral History; Marshall W. Fishwick, Director of the American Studies Research Program; Bernd Foerster, Professor of Architecture at Rensselaer Polytechnic Institute; Daniel Newman, Middlebury College; Glynndon Van Deusen, University of Rochester; and Kenneth Wilson and Paul Perrot, Corning Museum of Glass.

Workshop sessions in wood carving and spinning and weaving will be offered, but registration will be limited. Among the evening program speakers will be Alfred

Frankenstein, music and art critic of the San Francisco Chronicle, and Beaumont Newhall, Director of the George Eastman House, Rochester.

Full details will be contained in a free brochure available March 1, 1967. Write to Frederick L. Rath, Jr., Vice Director, New York Historical Association, Coopers-town, N.Y. 13326



A group of sixteen folk dancers from the University of New Hampshire Durham Reelers will stage a "World Festival in Dance" concert on the stage of New Hampshire Hall, Durham, N.H., February 24, 1967 at 8:00 p.m. There is no admission charge for this event. The Reelers, long-time favorites around New England, noted for their demonstration work at festivals and for private organizations, are this year undertaking this ambitious project of bringing the more colorful, complicated and humorous of their repertoire to the stage in a two-hour program that everyone can enjoy. There are eight countries from which material will be drawn, including the Netherlands, the Scandinavian area, Germany Yugoslavia, Ukraine, Israel and the Philippines. While highly entertaining, the dances have been researched to retain their authentic styling and meaning. Thus, the program is of great educational value as well. Highlighting the program is a Hungarian wedding, in dance, showing some of the cultural similarities as well as differences to weddings as they are done in our own country, America. An historical development of folk dancing in America will also be included, and will trace the dance from the early "cotillions" as done in the late nineteenth century, through to the present "popular" dance movement.

The Reelers, as a folk dance group is made up of students from the University, of many cultural backgrounds.

The music which will be used in the concert will be authentic folk melodies, played on native instruments and, for the most part, recorded in the country from which it has its origin. The costumes are made by the members of the group, but are made as closely to authentic styles and color as possible. This was made possible as a result of a committee of five students traveling to New York City for a week to gather information on music, costuming, and general background material from representatives of each of the countries in the concert.

Most of this information has been included in an extensive, comprehensive program, explaining the background and meaning of the dances as they are done in their native settings. This program will be available for a small cost, necessary to offset printing costs. Other than this, there is no charge for the entertaining evening. The general public is cordially invited to spend an evening traveling around the world, in this "WORLD FESTIVAL OF DANCE".



N.E. FOLK FESTIVAL & WORKSHOP

April 21-23, 1967

Ada Dziewanowski, revered coach of the professionally perfect Krakowiac Dancers, the Polish group of Boston, will teach Polish folk dances at the workshop, which will be held on Sunday, April 23, from 1:30 until 8:30 at the high school in Natick, Mass. This is the

first time this famous leader has been willing to give a workshop, and it offers a fine opportunity to learn authentic Polish dancing.

The second leader at the workshop will be Floyd Woodhull, famous old time square dance caller, who will share the Sunday session of the New England Folk Festival

The Dance committee has a program of twenty or more exhibition groups lined up; the Food committee expects nine nationalities for the food booths; there are eight or more craftsmen and exhibits. The Festival will follow the usual form: opening with foods at 6:30 Friday night, and dancing for all and programmed dances at 8:00 p.m. Saturday afternoon will be the children's exhibition groups, with a separate hall for others who do not wish to watch the children; Saturday night an exhibition groups and general dancing for all. Food will be available from noon on and all day Saturday. Sunday, the workshop for members (membership still only \$1.00 a year).

New this year will be the "Folk Dance Jamboree" for children who are learning folk dancing. This to run from 10:00 until 12:30 Saturday morning. Registration for this closes March 15. Address Mrs. Jo Bemis, 26 Evergreen Rd. Natick, Mass., for information and registration.

The location this year of the annual Festival is central and of easy access from the Massachusetts Turnpike, route 128, route 9. Route 27 takes you to Natick square; take Pond Street to Forest Avenue or Campus Drive. The school is right there.

Some of the things that you would want to see in Europe...and other parts of the world too...costumes, foods, craft articles and, most of all, the dances..... will be right here under one roof. Can you ask for more?

00000000000000

SQUARE DANCE

THOSE WEDDING BELLS ARE BREAKING UP
THAT OLD GANG OF MINE

"A Singing Quadrille of the Fifties"

Any into. break & ending you wish

Well, the heads you promenade half way

Sides a right and left through

Heads to the right with a ladies chain

Turn all the way around with you

Heads chain on to the left this time

And turn those gitts around

Your corner do si do, then turn

Your own with a left hand round

Now the heads go forward, circle -

Just three-quarters way around

You step on back, pass through

Swing the gal you found

Then take that girl and promenade

Bring her hom in time

Those Wedding Bells Are Breaking Up

That Old Gang Of Mine

Repeat figure once more - then everyone should have
opposite. Break. Repeat the figure two more times, then
everyone should have partners back again. Ending.

00000000000000

The Garden State Square Dance Campers, N.J. Chapter
NSDCA announce their '67 Camporee at Lebanon State Park,
N.J. June 23 - 27. Additional information from Frank &
Terry Cavanaugh, 2 Weldon Road, Edison, N.J. 08817.

(((((((((((((((((((
))))))))))))))))

CONTRA DANCE

DEVIL'S DREAM

Music: the same. Found in scores of dance music collections.

Couples 1 - 3 - 5 etc active
Cross over before dance starts

All actives down the center with partner and back
While all inactives up the outside and back
ALL give nearest hand to opposite, turn half around
All actives down the outside and back
While all inactives up the center and back
All allemande left with the opposite
And the opposite ladies chain
Half promenade across the set
Half right and left to place
- Continue dance as long as wished -

I'd completely forgotten about the nice old-timer until I saw and danced it to Keith Uttley's calling at a week end in Cliftonville, England. You have to go thousands of miles to rediscover one of your own New England traditional dances! That ought to prove something!

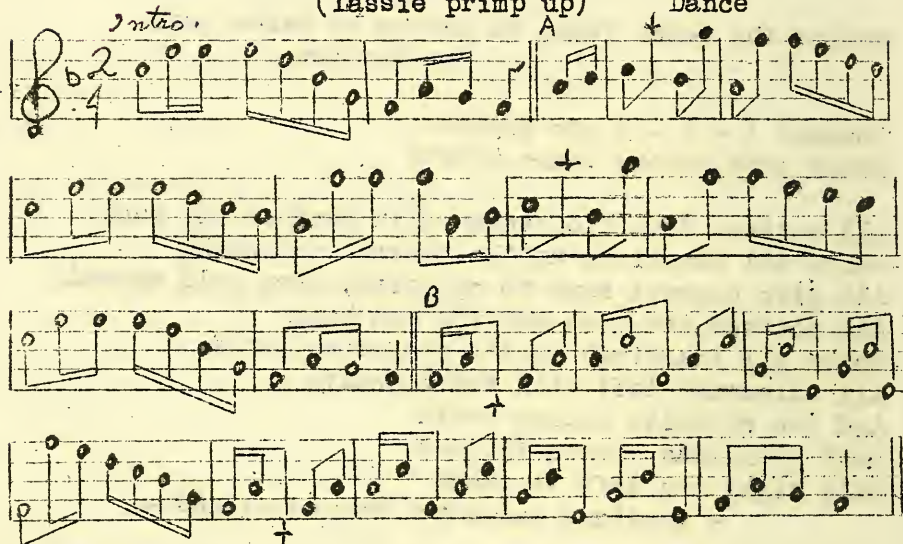
oooooooooooooooooooooooo

Dances of the Fifties continue with growing success at The Canoe Club, W. Bridgewater, Mass. Remaining dates:-- March 10, April 14, May 12 and June 9. Well-known New England callers and live music by the Do-Si-Doers Orchestra guarantee an evening of pleasure.

Frank Warner, noted New York State folk singer gives a concert at NYU Loeb Student Center, West 4th St & West Broadway, Friday, March 3rd. Sponsored by the Loeb Program Board.

FOLK DANCE

MEITSCHI PUTZ DI Swiss couple
(lassie primp up) Dance



Chorus: A. Partners face each other and join right hnds, left hand on hip. Man has his back to center of room. Take one sideways step to the man's left and then bow to partner. Take one sideways step to the man's right and bow again.

B. With hands still joined, the lady spins Cw under the gent's right arm twice while the man takes four step-hops in place.

C. Hook right elbows and place your left hand behind your back. Both partners take the right hand of your partner in your left, (facing opposite directions). In this position, take four step-hops turning Cw as a unit.

D. Man face Cw. Unhook arms and clap both hands on own thighs, clap own hands together, clap partner's hands three times. This is done very quickly.

Figure 1. Both lady and man place hands on upper arm of partner, facing each other. Take one schottische sp to man's left (step, together, step, hop), beginning on the leading foot. Repeat to the man's right. Then turn with four step-hops once around Cw in the same position.

B. Repeat Figure 1-A Then repeat entire chorus.

Figure 2.

A. Lady on right of gent with inside hands joined, free hand on hip. Take two open schottische steps forward (Ccw) beginning on outside foot. Then the man kneels on his right knee while the lady takes four step-hops around him Ccw (man's right hand is still holding partner's left hand).

Repeat Figure 2-A - except that lady kneels instead of man (on her left knee), while the man takes four step-hops around her Cw.

Repeat entire chorus.

Figure 3.

A. Lady on right of gent. Take one schottische step away from each other starting on the outside foot (moving diagonally forward Ccw) and one schottische step back to each other. In shoulder-waist position, take four step-hops turning Cw and moving around (Ccw) the room.

Repeat Figure 3-A

The music for this dance includes four measures just prior to each time the chorus is danced, during which partners merely stand still facing each other. Think of the figure to come and smile pleasantly. This interlude is omitted before the first chorus with which the dance begins.



NOTES ON THE DANCE

This delightful couple dance was first introduced to us by Michael Herman, at one of the earliest Maine Folk Dance Camps (on Lake Kezar in 1949). Like many other Swiss dances it offers ample opportunity to flirt with your partner and otherwise "ham it up a bit". The figures are not nearly as complex as this lengthy description may appear at first sight - we sometimes are too wordy when we try to simplify (ain't it the truth?). The music is quite melodious - it's one of those tunes that will keep going through your head long after the dance is completed.

We recommend MEITSCHI PUTZ DI, not only as an easily-taught couple dance to be inserted into any evening of general folk dancing, but as a perfect example of a pattern schottische dance to be presented to a class right after the basic schottische step has been taught.

Be sure to lean back when turning in upper-arm hold in Figure 1 and in shoulder-waist hold in Figure 3. It's up to the gent to steer the couple to a clear floor area in Figure 2, so that there is room for one dancer to move around the kneeling partner - keep enough space between couples! The schottische pattern in Figure 3 is known as a "diamond schottische".

The record we use is Folk Dancer MH 1017 and the name of the dance is pronounced "May-chee-putz-dee"

T.S.



FOLK SONG

C'est l'aviron (Way! Haul Away!)
French-Canadian "voyageur" song



As I rode by the town of La Rochelle,
AS I RODE BY THE TOWN OF LA ROCHELLE,
There I spied three pretty "demoiselle(s)"
WAY! HAUL AWAY! AS WE PADDLE UP THE RIVER!
WAY! HAUL AWAY! AS WE PADDLE ON!

There I espied three pretty "demoiselle(s)" REPEAT
One was so fair, in love with her I fell-a! (REFRAIN)

One was so fair, and smiled at me so sweetly (REPEAT)
Up on my horse, I lifted her so neatly! (REFRAIN)

Up on my horse, we rode and did not speak, sir! (REPEAT)
No word was said till she asked for a drink, sir! (REF).

No word was said, as to a spring I brought her (REPEAT)
But she refused to drink the fresh cool water (REFRAIN)

But she refused, so to her home I brought her! (REPEAT)
 There, how she drank! But oh, it wasn't water! (REFRAIN)

There, how she drank! both to her dad and mother (REPEAT)
 Then, once again, to sister and to brother! (REFRAIN)

When she had toasted one, and then another, (REPEAT)
 She drank to me, and called me her true lover! (REFRAIN)

"C'est l'aviron" is one of the favorite canoe-paddling songs of French-Canadian woodsmen and "voyageurs" which still remains among the most popular songs of French-speaking Canada. As in the case of many such songs, the story it tells has nothing to do with the life of woodsmen, but that doesn't matter. It has a good chorus and responses, and the longer the better. It should be sung with a strong, steady rhythm. Most effective in a group with the leader taking the "solo" and the entire group singing the "chorus" and "refrain" - the louder the better! You want to try a verse in French?

M'en revenant de la jolie Rochelle
 M'EN REVENANT DE LA JOLIE ROCHELLE
 J'ai rencontré trois jolies demoiselles
 C'EST L'AVIRON QUI NOUS
 MÈNE, QUI NOUS MÈNE
 C'EST L'AVIRON QUI NOUS
 MÈNE EN HAUT!

#####

Mr & Mrs Tony Saletan, well-known folk singers from the Boston area, give a folk song concert for Bernie Klay's N.Y. Folk Festival, Friday evening, March 10, 1967, in St. Peter's Church, 346 West 20th St. NYC.

Have you heard "The Pennywhistlers?" They're a group of seven young women from New York City who sing peasant music of Eastern Europe. The group has recorded albums for Folkways Records.

#####

FOLK DANCERS

BIRD BOOK



A Guide To Birdwatching At Folk Dance Camps

by GORDON TRACIE

THE HUMMING BIRD - Forever humming the tune being played even when he doesn't know the melody.

The MOCKING BIRD - While making fun of others' dancing louses up the dance for everyone around.

The BLUE BIRD - Always looks sad; why doesn't folk dancing cheer him/her up?

The ROBIN (the Cradle) type - He dances only with the very young chicks.

The SPARROW-ld maid - always seems to be left over with no man to dance with.

The WOBBLER - Needs a bit of smoothing to improve those unsteady feet.

The SHY-LURK - You see him off in a far corner just observing.

The CARD-N-NAL - a real joker, complete with off-color stories which listeners' faces red.

The WESTERN TEENAGER - A young bird which got rocked (or rolled) out of its nest too soon.

The JAY-WALKER - Never heard of the line of direction.

The ROAD-RUNNER - Moves like an athlete on the track out to break the 4-minute mile.

The KILLED-EAR - the obviously tone-deaf bird who never hears the beat.

The old CROW - All too often the "caws" of much trouble.

The RAVEN-maniac - Feathers always ruffled up about something, and vowing "Nevermore".

The BUZZ-HARD - Doesn't know many other steps, but sure makes up for it on the swings.

The NIGHT-OWL - Just beginning his/her day when other people are ready to end theirs.

The HAWK - a carnivorous bird, always watching other people's affairs.

The BIRD-O-PAIR-O-DICE - It's a real gamble to dance with this one!

The stool-PIGEON - Every group has one; tells all the others when your birthday is.

The CHICKEN - Obviously scared stiff of getting out on the dance floor.

The ROOSTER - The kind you see just roosting on the sidelines.

The GOOSE-stepper - Must have learned to dance in the Nazi army.

The lame DUCK - Not really lame or he'd be forgiven; this bird just doesn't try to lift his feet.

The COOT-young thing - Always welcome to the flock.

The COMMON TERN - Never learned the reverse waltz.

The CUCKOO - What many staid citizens think we all are.

IT'S FUN TO HUNT



DISCOVERING DANCE

by Rachel Percival

Exerpts fro Chapter 5 "Dance in the Ballroom" pp 65---

You left your imaginary historical hall in 1700 to the sound of the minuet - but already the French minuet had its rivals in the court ballrooms. It could take as long as two years to learn the minuet under French dancing masters - with a fat fee for the teacher - and simpler dances were welcomed. The man who provided them was a London publisher, John Playford. In 1651 he had published the tunes and dancing instructions for over a hundred English Country dances suitably adapted for use in the ballroom and, in order to point the contrast between his simple dances and the complicated French ones, he called his collection "The English Dancing Master".

This book was reprinted and revised so many times that by 1728 the latest edition described 900 dances. The basis of them all is that pairs of dancers meet and part, in procession or round a circle, under an arch or weaving in and out of a chain. You read earlier how dances were brought to Court from the peasant villages; Playford was only adding to these, and folk dances have been adapted to the ballroom ever since.

"Cotillon" (petticoat). The French version of an older English country dance for four couples, so-called because the ladies petticoats were in danger of being seen. It returned to England in 1770, and Cotillon Balls were very popular.

"Quadrille" ("troop"). A later version of the co-tillon, so-called because its square formation was reminiscent of a troop exercise - indeed, the quadrille was, and still is, the show dance performed by the troops of horses at the great Spanish Riding School in Vienna. One English form was called the lancers, after a famous army brigade.

() () () () ()

BORN: to Mr & Mrs Tony Saletan, a daughter, Nina Lynn,
December 30, 1966

THANKS: To Helen Orem - dance and festival programs
Tony Selisky - 4 cookbooks

() () () () ()

HISTORICAL EVIDENCE

from Ed Moody

Stumbled onto this in a history of Hollis, N.H. It took place about 1810 to 1820.

Some local yokel attempted to build a store and an assembly hall but ran out of funds, and so a plutocrat from Boston, who had roots in Hollis, got up the rest of the money and had it finished. He kept title to it and rented out the store to the original conceiver of the idea.

Then the 'Haves' employed a very famous - for that time - dancing master to come to town once a week and teach their children proper decorum and social graces as well as dancing.

Naturally the 'Havenots' noses got out of joint, and attempted to rent the hall from the store-keeper for at least one night a week for the same purpose. The man refused, so the 'Haves' sensing a crisis, dispatched a man on horseback to Boston to lease the hall for

the entire week to shut out the 'Havenots'.

The 'Havenots' got wind of this the day after the rider had left. They dispatched another man on a faster horse with orders to get there first and tie up the hall. In some manner he was able to get a fresh mount halfway to Boston. The first fellow didn't know he was being chased and took a leisurely pace, so that the second rider passed him in Charlestown or Cambridge and succeeded in tying up the hall for two nights a week on a bona fide lease.

You take it from there, for the 'Haves' were somewhat disturbed to be able to use the hall only one night a week, while the 'Havenots' had two nights. The first rider had been able to make a deal for one night per week, as the owner had set it aside for prayer meetings, etra cetra, and wouldn't consider renting it out for the full week to anybody.



The International Folk Music Council will hold its nineteenth Conference from July 28 to August 3, 1967, at Ostend, Belgium, by invitation of the Belgische Radio en Televisie and the Kursaal of Ostend. A program and application for accomodation may be obtained from Miss Felicia Stallman, Executive Secretary, 8 Vernon House, 23 Sicilian Avenue, London, W.C.1, England.

Write to Educational Activities, Inc. Freeport, L.I. N. Y. for their Spring 1967 record catalog featuring "Honor Your Partner" square dance records. This is the company founded by the late Ed Durlacher. Write them at P. O. Box 392, Freeport, N.Y.

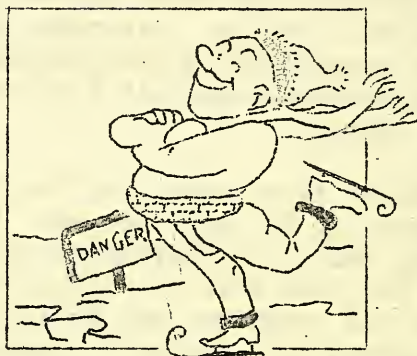
###

The measure of a man is the size of the thing it takes to get his goat.

###

PAINLESS

FOLKLORE



REMEMBER WHEN?

When hearses and horses were adorned with black plumes?
 When milk was five cents a quart and bread five cents a loaf?

When free rent was offered as an inducement to move in?

or

When oysters on the half shell were sold in booths on the street?

When there were water troughs on the streets for horses?
 When flour was \$1 to \$1.25 a sack, cheap coffee was 10¢ a pound, with better grades from 15¢ to 20¢ a pound?

or

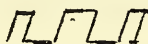
You knew when summer had come when every kid took off his long black stockings and started going barefoot?
 When only sick people went on diets?
 When electricity was so dumb it couldn't milk a cow, cool a room, or work a toothbrush?

When every lady wore a "fascinator"?
 When Cloverine salve was a big seller?
 When Tiddly-Winks, Crokonole and Rook were the favorite
 parlor games?

or

When you sold packages of bluing to get an Ingersoll
 watch?
 When you took Hood's Sarsaparilla to purify your blood?
 When talk was cheap? Now it is 25¢ and up for three min-
 utes!
 When the butcher GAVE us liver? Or when skirts HAD
 to cover the ankles?
 When the "wonder drugs" of the day were castor oil and
 camphor? And when no home medicine chest was complete
 without "Nu-skin", Fuller's earth, mustard plasters and
 antiphlogistine?

Remember when? It really wasn't so long ago.



WARNINGS



Youthful owners of textbooks in earlier days often
 wrote in warnings to borrowers. Some remembered ones:

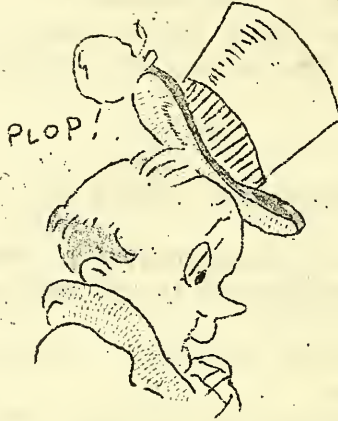
If this book should chance to roam
 Box its ears and send it home.

Steal not this book for fear of strife
 For the owner carries a sharp jackknife!

Steal not this book my honest friend
 For fear the gallows will be your end,
 The gallows are high, the rope is strong,
 To steal this book you know is wrong.

This book was bought for good intent;
 Pray bring it home when it is lent.





SECRETS

Tell your friend a lie - - if he keeps it a secret -
then tell him the truth. (Portugese)

Never tell the truth in a field full of little hills.
(Hebrew)

Never let people see the bottom of your purse or of
your mind (Italian).

The heart never keeps a secret from the head (Welsh).

MAGPIE RHYME

One for sorrow
Two for mirth;
Three for a wedding,
And four for a birth.

BIRD BELIEFS

Your business will prosper if you see three birds fly
in single file.

Birds singing in a rain mean the rain will soon stop.

Throw three kisses at the first robin you see in the
spring; your wish will come true.

TONGUE TWISTERS

Tiny Tommy told the two tired tousled tots to take the third train that tooted through the town.

Spiral-shelled sea snails shuffle in sea shells.

RURAL SAYINGS

If you see grass in January
Lock your grain in your granary.

January blossoms fill no man's cellar.

A February spring is worth nothing.

THROWING THE STOCKING

A wedding custom from pioneer days in the Shenandoah Valley has been reported. After the ceremony, the unmarried girls in the wedding party turned their backs on the bride and, one by one, threw a balled-up stocking at the bride. The first girl to hit her in the face or head would be the next one married. Then the boys had their turn, each throwing a stocking at the groom.

#####

According to the Portugese, if marjoram is smelled with the nose, the nose will fall off. Marjoram should be rubbed with the fingers, then the fragrance sniffed from the fingers.

BUYING

One who buys needa a hundred eyes; one is enough for him who sells (German).

Don't sell without praising; don't buy without belittling. (Russian).

When you buy, use your eyes more than your ears. (Czech)



WHY WE SAY

In A Jam: A person in trouble is "in a jam". The reference is to logs caught in a river jam. Such logs have to be helped along, the same as a person in a jam.

An Old Chestnut: When someone tells an old story, we use this term. The expression began with the English painter, Edward Abbey. No matter what story he would begin when addressing an audience, he always ended up with one about a farmer and chestnuts.

Grass Widow: This expression became popular in the American gold rush days. Grass then meant "grace", or "courtesy". It signified that the wife was separated at her own consent, usually while her husband was away prospecting for gold.

Pull the Wool Over Your Eyes: In 19th Century London, it was the practise of thieves to prey upon wig-wearing victims by pulling the wigs (worn by many rich persons) over their eyes while stealing their purses. In slang, the wig was called "the wool", thus giving rise to this expression.

Bring Home the Bacon: This expression originated in the 13th Century from the custom of giving a pound of bacon to any married person who could kneel before the church door and swear that he had not had a family quarrel in the last 12 months.

0000000000



COUNTRY FOOD

TWO RECIPES FROM HELEN MOODY

Sweet Yeast Dough

| | |
|-----------------------------|-----------------------------------|
| 1 cup of milk (scalded) | 2 cakes compressed yeast |
| $\frac{1}{4}$ cup of butter | $\frac{1}{4}$ cup luke warm water |
| $\frac{1}{2}$ cup of sugar | 2 eggs |
| 1 teaspoon salt | 4 $\frac{3}{4}$ cups flour |

Knead - let rise - roll out and spread with brown sugar - butter and cinnamon - shape into rolls and let rise again. Bake and frost.

Sesame Seed Cookies

Toast $\frac{3}{4}$ sesame seeds in skillet

Sift together: $\frac{1}{4}$ cup all purpose flour; $\frac{1}{2}$ teaspoon double acting baking powder; $\frac{1}{4}$ teaspoon salt. Cream in $\frac{3}{4}$ cup of real butter til soft. Gradually beat in til soft and fluffy, 2 cups of firmly packed brown sugar. Now beat in 2 eggs and add Sesame seeds and 1 teaspoon vanilla. Drop by teaspoonful onto greased sheet leaving 2

inches between each cookie or wafer. Bake at 325 for 8-10 minutes and remove from oven.

If an aluminum sheet is used wafers will lift off easily. This batch will yield 8-10 dozen thin, tasty cookies. Credit above recipe to Cindy Laufman of Canterbury, N.H.

WONDRA SQUARES

From "Worcester Quadrille Club".

Cream together $\frac{1}{2}$ cup soft butter or margarine and 2 cups sugar. Add 4 eggs, one at a time, and 1 tsp each of vanilla and almond flavoring. Then add 3 cups of Wondra Flour and mix well. Spread half of the batter on large, greased baking pan, pour over it 1 can blueberry or cherry pie filling, and rest of batter. Bake on upper rack of oven at 350 degrees for 30 minutes.

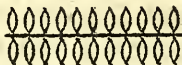
SQUARE DANCE PARTY CAKE

from Mrs Joan P. Clark, Revere, Mass.

$\frac{1}{2}$ cup dexo (or crisco or spry)
2 cups sifted cake flour
 $2\frac{1}{2}$ tsps, double action baking powder
1 tsp salt - 1 13 cups sugar
 $\frac{7}{8}$ cup milk (1 cup minus 2 tsps)
1 tsp vanilla - 2 eggs, unbeaten.



Measure dexo (or crisco or spry) into bowl. Sift flour once. Measure:- add baking powder, salt, sugar. Sift on to dexo. Add vanilla to milk - add $\frac{2}{3}$ milk, blend -beat 1 minute. Add eggs and remaining milk - beat $2\frac{1}{2}$ minutes. Pour $1\frac{3}{4}$ cups batter into greased and floured 8x8x2 inch pan. Stir few drops red vegetable coloring into the batter in bowl. Put into second greased and floured pan of same size as the other. Bake in 350 degrees for 30 minutes. When cool cut each layer in half. Arrange alternate colors to form squares. Use butter frosting between layers, halves, sides and top. Dot top with small squares of sweet chocolate.



HELPFUL HINTS

A little corn starch sprinkled inside rubber gloves will let them slip on more easily.

Egg beaters will clean easier if put in cold water as soon as you've used them.

Nail polish remover will take off gummy residue of adhesive tape left on your skin.

Small scratches can often be removed from glass by applying a little toothpaste and polishing with a soft cloth.

Never let eggs stand in the hot water after they are hard boiled; it toughens the whites.

For a new vegetable delight try steaming cabbage in butter and soy sauce.

If your iron sticks, put one-half cup of salt on a piece of waxed paper and rub the hot iron over it.

A quick swipe with rubbing alcohol will remove smudges from stainless steel in your kitchen or bath-room.

If a nail in a plaster wall becomes loose, wrap a small piece of cloth around the nail, saturate the cloth with glue, replace the nail in the hole, and let the glue harden before using.

Eliminate noise and marred floors due to rocking chairs by gluing felt weather stripping to the rocker bottoms.

Stamps that have stuck together should be placed in the freezer compartment of your refrigerator. After an hour or so, you can pull them apart with the mucilage intact.

Use mild soap and damp cloth to clean leather upholstery. Do not use furniture polish.

Try rubbing the skin of a turkey with olive oil before roasting for better crispness.

For a quick barbecue sauce in which to simmer frankfurters, add a little brown sugar and vinegar to chili sauce.

Try a little basil in your next scrambled eggs for an exciting new flavor.

A paste of cream of Tartar and peroxide applied with a stiff brush will help remove the discoloration left by a drippy faucet.

You can say this for the ready mixes: the next generation isn't going to have any trouble making cakes like mother used to make!

If your wood furniture has minor scratches, apply a paste shoe polish the same color as the wood to the scratch with a cotton-tipped toothpick. Let dry and then rub to a shine.



NORTHERN JUNKET

Vol. 8.

No. 10

Two dollars and a half per
12 issues

Single copies @ .25¢ each

Editor -- Ralph Page

Folk Dance Editor

Ted Sannella

Correspondents:

Hugh Thurston

Mary McKenna

February 1967

Published at 117 Washington St. Keene, N.H. 03431

